



Technological University Dublin
ARROW@TU Dublin

Concert Programmes

Conservatory of Music and Drama

2012-10-15

William Vincent Wallace Bicentenary Festival Programme, National Concert Hall, 15 October 2012

Una Hunt Dr

DIT Conservatory of Music and Drama, una.hunt@tudublin.ie

Follow this and additional works at: <https://arrow.tudublin.ie/aaconmuscp>

 Part of the [Arts and Humanities Commons](#)

Recommended Citation

William Vincent Wallace Bicentenary Festival (National Concert Hall Dublin, 15 October 2012)

This Other is brought to you for free and open access by the Conservatory of Music and Drama at ARROW@TU Dublin. It has been accepted for inclusion in Concert Programmes by an authorized administrator of ARROW@TU Dublin. For more information, please contact yvonne.desmond@tudublin.ie, arrow.admin@tudublin.ie, brian.widdis@tudublin.ie.



This work is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 3.0 License](#)



THE NATIONAL CONCERT HALL

AN CEOLÁRAS NÁISIÚNTA



William Vincent Wallace
Bicentenary Festival Day

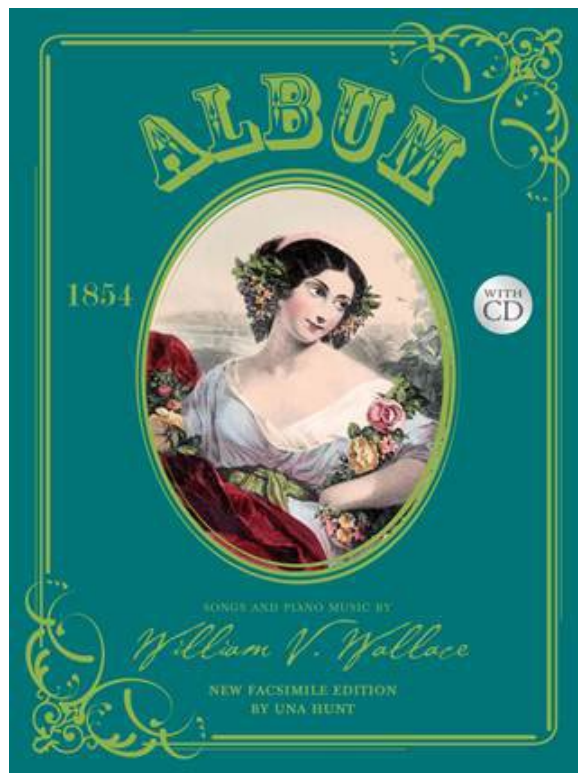


Souvenir Programme

Monday 15 October 2012

including the launch of the

**1854 Commemorative
Music Album and CD**



*Respectfully dedicated to
The Ladies of the United States*

by

*William Vincent Wallace
Facsimile edited by Una Hunt*

**ÚNA HUNT, piano MÁIRE FLAVIN, mezzo-soprano
THE ROYAL IRISH ACADEMY OF MUSIC VOCAL TRIO**

Limited edition Wallace Facsimile Music Album and CD available from
The Music Box at the National Concert Hall and from the RTÉ online shop, www.rte.ie/shop.

This publication is generously supported by the Department of Arts, Heritage and the Gaeltacht.



Welcome

The National Concert Hall is delighted to have the opportunity to honour the Irish composer William Vincent Wallace with a day of festivities celebrating the bi-centenary of his birth. One of the most famous sons of Waterford Wallace was a composer of considerable reputation during his much-travelled and highly eventful life. Best-known for his operas *Maritana*, *Lurline* and *The Amber Witch* Wallace was one of the leading nineteenth century composers of opera in the English-speaking world.

Our thanks go to Úna Hunt for her initiative and enthusiasm in programming today's events highlighting Wallace's music, some of which has never been performed in Ireland before, and for allowing audiences to learn a little more about the life and work of this extraordinary man.

It is a particular pleasure to mark the occasion with the launch of the facsimile edition plus CD of the 1854 Commemorative Music Album. This limited edition is produced by RTÉ lyric fm and Heritage Music Productions Ltd in association with the National Library of Ireland. Our thanks go also to the Department of Arts, Heritage and the Gaeltacht for its support.

We hope you enjoy the day and gain a greater appreciation of part of Ireland's musical heritage.

Simon Taylor

Chief Executive Officer of the National Concert Hall

Today's festivities, celebrating the bicentenary year of William Vincent Wallace at Ireland's National Concert Hall, represent the realization of a personal dream. For several years I have admired Wallace's music and performed it whenever the opportunity presented itself and it has always struck me as strange that it is not better known and appreciated. Like many other Irish composers, Wallace has languished without acknowledgement. Irish audiences have certainly had few opportunities to hear his music in recent years. With the bicentenary celebrations, I feel certain that Wallace's time has now returned with festivities taking place in Waterford, the city of his birth, and in Ballina Co. Mayo, where he grew up. Other concerts will take place soon at Wexford Festival Opera and in London and Australia before the end of the year.

Wallace's once-famous opera *Maritana* remains his best-known work and it is now scarcely remembered that he was also a virtuoso on both the violin and piano or that he was a great adventurer, travelling the world and visiting places that no other Irish musician had set foot in. Today's events present a rare opportunity to discover more about this extraordinary figure with a lunchtime recital given by the distinguished Australian pianist Rosemary Tuck, to include Irish premieres of some of Wallace's music. This is followed by afternoon lectures from Wallace experts Dr David Grant and Peter Jaggard who will speak about Wallace's operas and the facsimile 1854 music album and CD which will be launched at the Gala concert this evening. Performers for that event include mezzo soprano, Maire Flavin, who has recorded for CD the songs from Wallace's music album; baritone Matthew Sprange; and Rosemary Tuck who will join me for a performance of Wallace's Grand Duo for two pianos on Halévy's opera *L'éclair*. The Gala Concert also features favourite excerpts from *Maritana* and Wallace's lesser-known operas.

Published in New York by William Hall and Son, the sumptuously-embellished 1854 music album containing songs and piano music for the drawing room, is part of the music collection at the National Library of Ireland. The new album and CD is published as a limited edition by RTÉ Lyric fm and Heritage Music Productions Ltd in association with the National Library of Ireland, and represents a rare modern-day publication of Wallace's music. Copies of the album/CD are available for sale during the day and evening events from the Music Box shop in the National Concert Hall, and afterwards from the RTÉ online shop: www.rte.ie/shop. We are very grateful to the Department of Arts, Heritage and the Gaeltacht for their vital support of this project.

As Foundation Subscriber, The National Concert Hall, Dublin, has made a valued contribution to the success of the 1854 facsimile album project. I would particularly like to thank Simon Taylor, Chief Executive of The National Concert Hall, and his staff, for their enthusiastic support for the publication and the Bicentenary Festival Day celebrating Wallace's music. I hope that it will prove the first of many more celebrations for one of Ireland's most talented and fascinating musicians.

Úna Hunt

Artistic Director

William Vincent Wallace

Bicentenary Festival Day



Portrait of William Vincent Wallace courtesy of The National Library of Ireland

William Vincent Wallace

(1812 - 1865)

Wallace, born in Waterford city, was the son of a British army bandmaster from Ballina, Co. Mayo. He spent his early life in Ballina, where his father's tuition laid the foundations of his virtuosic violin and piano technique. When Wallace père eventually left the army and the family moved to Dublin, William joined the Theatre Royal orchestra about 1829, rising quickly to sub-leader. He participated in Paganini's concerts at the Dublin music festival of 1831, and was inspired by him to compose a violin concerto.

Having married in 1832, William and the entire Wallace family emigrated to Australia in 1835-36, and set up Sydney's first music academy; William was feted as the first significant virtuoso to appear there. Wallace parted from his wife, Isabella, and son in Sydney, and having traversed South America, arrived in New York in 1843, where his violin playing and his music were both rapturously received.

Wallace transferred to London in 1845, and emulating Balfe's successes in English opera, his first opera, *Maritana*, produced at Drury Lane that year, made his reputation overnight. Adverse conditions in the London theatres, together with personal difficulties, however, prevented Wallace from capitalising on this success. Of his five later operas, only *Lurline* (1860) had an equal triumph; others, such as the grand opera *The Amber Witch* (1861), although musically significant, were not to the public's taste.

In the interim (1850-55), Wallace had returned to New York, where he became an American citizen, and had a large amount of salon music published. During this period he lived with his second partner, the German-born pianist Hélène Stoepel, and they had two sons. Having returned to Europe with his second family, Wallace, in his later years, developed a heart condition, and died in the south of France, aged only 53. He is buried beside Balfe in Kensal Green cemetery, London.

© David Grant



William Vincent Wallace Bicentenary 2012

FURTHER DATES FOR YOUR DIARY

The Road to Maritana

A three-programme documentary series

5, 12, 19 October 2012 RTÉ Lyric fm 7-8pm 96-99fm

Tune in to the Lyric Feature for *The Road to Maritana*, the remarkable tale of William Vincent Wallace whose life story is the stuff of movies. If known at all nowadays, it is as composer of the once-famous opera *Maritana*, but he is scarcely remembered as the great virtuoso he was on both the violin and piano. And, Wallace visited parts of the world that no other Irish musician had set foot in, retelling some amazing life experiences.

Programme 1 Ireland's answer to Paganini

Bicentenary festivities in Waterford, where Wallace was born. Later, he travelled the world - Australia and South America followed by New Orleans and New York where he performed as a travelling virtuoso. On his return to London in 1845 his opera *Maritana* was performed with enormous success.

Programme 2 Dedicated to the Ladies of the United States

Visits to Ballina, where Wallace spent his youth, and the National Library of Ireland to see the rare sumptuously-illustrated music album from 1854, published as a facsimile plus CD this year to mark Wallace's bicentenary. Despite Wallace's achievements and celebrity during his lifetime, his music has been largely forgotten, suffering the fate of many other Irish composers.

Programme 3 *Maritana* and the Opera Years

Maritana, the opera that sealed Wallace's fame, ran for months at Drury Lane Theatre, London and several other opera successes followed. Wallace expert, David Grant, recalls his opera fortunes. He was soon embarking on a touring programme back in America with his new partner, Hélène Stoepel.

Contributors include international maestro and tireless supporter and promoter of Wallace's music, Richard Bonyng; pianist Rosemary Tuck who has recorded several CDs of Wallace's piano music; Dr David Grant and Peter Jaggard, the two leading authorities on the composer; Wallace's most recent biographer, Andrew Lamb; Irish music and opera expert, Basil Walsh; composer and organist, Eric Sweeney; Trustee of the Friends of Kensal Green cemetery and chief guide, Henry Vivian-Neal; Eamonn McEaney, Director of the Waterford Museum of Treasures; Honora Faul, assistant keeper at the National Library of Ireland; Maureen Fitzgerald and John D. Walsh of the Friends of Wallace in Waterford; Raymond Walker, Victorian Opera Northwest; and Terry Reilly, local historian in Ballina, Co. Mayo.

Presented and produced by Úna Hunt
Newspaper extracts read by Roger Gregg
Music producer, Jonathan Allen
Music engineer, Ben Rawlins

Wallace's music is performed by:
Máire Flavin, mezzo soprano; Úna Hunt, piano;
Fionnuala Hunt, violin; the Royal Irish Academy of Music Vocal Trio; Rosemary Tuck, piano; Richard Bonyng, piano; choir of Christ Church Cathedral, Waterford with Eric Sweeney, organ; The RTÉ Concert Orchestra conducted by Proinnsias Ó Duinn; Victorian Opera Orchestra conducted by Richard Bonyng.

A Heritage Music Production for RTÉ lyric fm.

These programmes were made with the support of the Broadcasting Authority of Ireland's Sound and Vision Broadcasting Funding Scheme.



Monday 15 October 2012

Programme

- 1.10pm Lunchtime Recital John Field Room**
'*Chopinesque*: the Piano Music of William Vincent Wallace'
Rosemary Tuck, piano.
- 3.00pm Lecture Kevin Barry Room**
'One of our Best and most Original of Native Composers ...'
Dr. David Grant
- 4.30pm Lecture Kevin Barry Room**
'Wallace the American and the Music Album of 1854'
Peter Jaggard
- 6.00pm Launch Wine Reception John Field Room**
1854 Music Album and CD
Kindly sponsored by the Australian Embassy in Ireland
- 8.00pm Gala Concert and launch of the 1854 facsimile music album**
To include music from the 1854 music album and favourite excerpts from Wallace's *Maritana* and his other lesser-known operas, plus a rare performance of Wallace's Grand Duo for two pianos on Halévy's opera *L'éclair*.

Performing Artists:

Maire Flavin, mezzo-soprano

Una Hunt, piano

Matthew Sprange, baritone

Rosemary Tuck, piano



THE NATIONAL CONCERT HALL

AN CEOLÁRAS NÁISIÜNTA



**We would like to acknowledge
with appreciation and gratitude the
generous support of our Patron Circle
and John Field Society Members**

Patron Circle

Frank & Ivy Bannister • Tom Bryant • Sharon Burke • Geraldine & David Byrne
Denis & Gráinne Cremins • Veronica Dunne • Kevin Kelly • Donagh McDonagh
We also gratefully acknowledge those patrons who have requested to remain anonymous.

John Field Society

Frank & Ivy Bannister • Tom Bryant and family • Sharon Burke • Denis & Gráinne Cremins
Sir James & Lady Jeanne Galway • Francis Ludlow
Donagh McDonagh • Finbarr & Mary O'Neill • Kieran Tobin • Rosita Wolfe

For further information contact Sinéad Hope Tel: +353 1 4170072
or e-mail Sinead.Hope@nch.ie



Lunchtime Recital Programme

Lunchtime Recital

1.10pm

John Field Room

Chopinesque: The Piano Music of William Vincent Wallace

Rosemary Tuck, piano

Grand Nocturne for the pianoforte on the Favorite Air 'Scenes that are the Brightest'

Souvenir de Cracovie mazurka pour le pianoforte

Trois nocturnes op. 20, no. 1

Victorie, mazurka

Melodie Irlandaise Come o'er the Sea, Maiden, With Me

Grande Fantaisie sur le theme favori, La cracovienne

Le chant des oiseaux, nocturne pour le pianoforte

The Night Winds, nocturne for the piano forte

Va pensiero arrange pour piano

Souvenir d'Espagne "El nuevo jaleo de Jerez" danse nationale



Afternoon Programme

3.00pm Lecture

Kevin Barry Room

‘One of our Best and most Original of Native Composers ...’

Dr David Grant

4.30pm Lecture

Kevin Barry Room

‘Wallace the American and the Music Album of 1854’

Peter Jaggard

6.00pm Launch Wine Reception

John Field Room

1854 Facsimile Music Album and CD

Kindly sponsored by the Australian Embassy in Ireland



Australian Government
Australian Embassy Ireland

GALA CONCERT
and LAUNCH of the 1854 FACSIMILE MUSIC ALBUM
8pm

Performing Artists:

Maire Flavin, mezzo-soprano *Una Hunt*, piano

with special guests

Matthew Sprange, baritone *Rosemary Tuck*, piano

Presented by Eamonn Lawlor

Wallace was one of the most extraordinary musical figures of the nineteenth century – not only a composer, but a virtuoso on two instruments and a global traveller. He visited parts of the world that no other Irish musician had set foot in and widened his sphere of influence by establishing a music school in Sydney, Australia where he is still regarded as the first great instrumentalist to visit that continent. From here he blazed a trail through South America finishing as maestro to a season of Italian opera in Mexico City. A new career began as an impresario before he returned to London where his own first opera, *Maritana*, was an outstanding success. He was then just 33 years old and had already enough experiences to fill several lifetimes! Tales of his adventures and escapades certainly helped to promote the popularity of his publications, particularly his salon music.

The first part of tonight's programme showcases the music from the facsimile edition of the fabulously ornate album by William Vincent Wallace, published to mark the composer's bicentenary year. The original album was issued in New York in 1854 by William Hall and Son, a copy of which is held in the collections at the National Library of Ireland. It is one of the finest examples of American music publishing from the mid-nineteenth century and includes sumptuous lithographs by Sarony and Major, beautifully hand-coloured by Spearing and Stutzman in the United States. At its first launch *The New York Times* declared '...This is unquestionably one of the handsomest gift books of the season ... we cannot conceive of a more graceful and elegant offering to the ladies of the United States'. The album's popularity was assured when it was advertised as a 'must have' gift for Christmas 1853 in *The Musical World and Times*. Wallace's prowess as a composer was highly praised - 'the transcendent genius of Wallace has never before been so fully developed' and the book's illustrations are described as 'among the finest specimens of lithographic art ever done in America'.

Opera features in the second part of tonight's concert gala, in particular the glorious melodies from Wallace's best-known opera *Maritana* along with the less familiar *Matilda* and *Lurline*. The programme opens with the composer's Grand Duo for two pianos on a theme from the now obscure opera *L'éclair* by *Halévy*, featuring the distinguished Australian pianist Rosemary Tuck who is joined by Una Hunt, performing on two pianos.



THE NATIONAL CONCERT HALL
AN CEOLÁRAS NÁISIÚNTA



Friends

Join our Friends Family

Become a Friend of the National Concert Hall and a symphony of benefits, exclusive invitations, a priority booking status and an up tempo social scene awaits you...

Annual Membership packages start at just €125.

Alison Balsom trumpet
Performing at the National Concert Hall
8 November 2013

Become a Friend today!

For further information contact: Sinéad Fraher,
Tel: +353 1 417 0067 • E-mail: friends@nch.ie

www.nch.ie

Gala Concert Programme

Piano solo

Valse Gracieuse, La Pluie d'Or
Schottisch, the Village Festival

Orange Flowers, romance words by H.F. Chorley
(ded. Mme Henriette Sontag)

Piano solo: Celtic fantasy

The Harp that Once and Fly not Yet

Four canzonets: The Seasons words by H.C. Watson

Spring - The joyful, joyful Spring

Summer - It is the happy Summer time

Autumn - The leaves are turning red

Winter - The Spring and Summer both are past

Piano solo

'Tis the Harp in the Air, romance (Souvenir de Maritana)
Invitation Polka

Say, my Heart, can This be Love words by H.C. Watson

INTERVAL

Two pianos

Grand duo pour deux pianos sur l'opéra d'Halévy L'éclair

In Happy Moments, ballad (Maritana) words by Alfred Bunn

This Heart by Woe o'ertaken ... No! my Courage now Regaining (Maritana)

Sweet Spirit, Hear my Prayer, air (Lurline) Edward Fitzball(?)

How Dreary to my Heart... Scenes that are Brightest (Maritana) Edward Fitzball/ Alfred Bunn

This Heart with Passion while it Teemeth, duetto (Matilda) Alfred Bunn



Gala Concert Programme Notes

Salon dances (piano solo)

Valse Gracieuse, La Pluie d'Or
Schottisch, the Village Festival

From his early years Wallace would have been arranging and performing dance music, initially for military bands and later for Dublin theatres and ballrooms.

La pluie d'or (shower of gold), *valse gracieuse* is the more difficult of the two salon dances but still came within the reach of those who practiced their scales and arpeggios. The cascading notes of the main theme, similar in style to George Alexander Osborne's famous *Shower of Pearls*, make good use of the upper reaches of the new seven-octave piano, and this little waltz is a joy to listen to as well as perform.

Wallace would have heard Johann Strauss the Elder's band when it performed in London in 1849, and the band included the overture to *Maritana* in its repertoire – still a favourite in Vienna a year after the opera was heard there. And, Wallace certainly captured the Viennese éclat in *The Village Festival Schottisch*. Originating in Bohemia, the schottisch was a variant of the polka, and was all the rage in 1854.

***Orange Flowers, romance* words by H.F. Chorley**

(ded. Mme Henriette Sontag)

The critic Henry Fothergill Chorley, who wrote the libretto for Wallace's opera *The Amber Witch* as well as the words of this song, was a great admirer of the soprano Henriette Sontag (1806 – 1854). Born in Germany, Sontag had been soprano soloist in the first performance of Beethoven's 9th Symphony and went on to establish herself as a star of both Italian and German opera. Chorley wrote of her in his book *Thirty Years Musical Recollections* (1860) that though a German 'her tendencies were towards all that was elegant and florid in Southern music'. In *Orange Flowers*, dedicated to Sontag, Wallace has written a virtuoso piece to display the qualities that Chorley mentions, happily incorporating the Spanish atmosphere so often evoked in his compositions. The song was probably written in advance of Sontag's visit to the USA in 1852. The published score for voice and piano contains orchestral cues, though no band parts have yet been found.

Celtic fantasy (piano solo)

The Harp that Once and Fly not Yet

In the middle of the nineteenth century, Wallace published a great number of fantasia-style pieces for the piano based on Irish and Scottish airs. His only rivals in this genre at that time were fellow Irishman and pianist, George Alexander Osborne, and the Welsh-born Henry Brinley Richards. Wallace began issuing his fantasias shortly after his arrival in London in 1845 and published them until c1859. His Celtic fantasias are not only tuneful and attractive, they contain a good deal of the melodramatic, and as a consequence, it is not hard to imagine these works as hugely-successful crowd pleasers. This fantasy, which introduces two famous airs from Thomas Moore's *Irish Melodies*, opens with cascading arpeggios before introducing both themes, and building to a dramatic conclusion. (Programme note: *Una Hunt*)

Four canzonets: ***The Seasons*** words by H.C. Watson

Spring - The joyful, joyful Spring

Summer - It is the happy Summer time

Autumn - The leaves are turning red

Winter - The Spring and Summer both are past

Henry Cood Watson, who is now regarded as America's first real music critic, provided the words to five out of the six vocal items in the 1854 album. As a fine writer and practical musician, Watson was able to provide lyrics of quality. His words are written to be sung, and, unusually for lyrics of that period, they also make sense from start to finish. The seasons are used as a metaphor for the journey through life: the wonder and innocence of youth in Spring, the rapture and ecstasy of adult love in *Summer*, maturity in *Autumn*, fond memory and the approach of death in *Winter*. Watson's writing is often sensuous - fervent heat, ecstatic joy, rapture, bounding hearts and pulses, might all seem out of place in music for the nineteenth-century drawing room, yet such sensuality was common in many of the songs of the day.

There is a classical feel to Wallace's treatment of spring, a sprightly allegretto with a rising melody representing the joy of a newly-awakened world. The melody is elaborated throughout and the song ends with an operatic trill and a high G, representative of anticipation of life's joys to come.

The joyous theme continues in the representation of summer. Marked *allegretto semplice*, this song in B flat is the shortest of the four.

The Leaves are Turning Red is the most elaborate, dramatic and ultimately most successful of the four canzonets, becoming a favourite in the concert hall as well as the drawing room. Opening in A minor, an agitated rhythm paints a picture of nature on the change. The verse leads to a chorus which though marked *largamente*, is in a lush A major and contains one of Wallace's most haunting melodies.

The pace slows for *Winter*. Marked *andantino con moto*, the accompaniment is sparse, giving a sense of desolation. The joy of the previous songs is just a memory: 'ah weep for pleasures gone, all perish every one, too bright to last'. Towards the end we are reminded of earlier seasons: the warmth and freshness of spring, the prime of life in summer, the ripened age of autumn. Now *Winter* brings life's closing page. The music becomes hushed and slowly fades away.

Piano solo

'Tis the Harp in the Air, romance (Souvenir de Maritana)

Invitation Polka

In its review of the Wallace album on 12 January 1854, *The New York Times* stated

The chief attraction of the instrumental portion of the album is the charming air from Maritana, The Harp in the Air, transcribed for the piano. It is by no means easy of execution, and is intended, doubtless, as a study. It is written on three staves, the melody being sustained simultaneously with a brilliant accompaniment of chords and octaves through the entire range of the instrument.

This *Souvenir de Maritana* also has a curious history. Having been originally a piano piece, then an operatic aria, it returns in the 1854 volume as a piano solo. Wallace's compositions gained an individual voice during his spell in Latin America. Many of the early piano works, waltzes and nocturnes published in New York during his first visit, have a distinctive Spanish flavour, with titles such as *La chilena* and *La mexicana*. Many more had remained unpublished but were part of his repertoire when he arrived in London in 1845. Fitzball recounted in his memoirs that Wallace had been introduced to him with a view to their collaborating on an opera. However, Fitzball was not interested initially as Wallace was then unknown to him. Shortly after, Fitzball happened to attend one of Wallace's performances



happening to hear him play, I was so struck with his performance, that I speedily resolved to write some words to a splendid piece, of his composition, which has since become so excessively popular, under the somewhat romantic title of 'The Harp in the Air'. This was our commencement, from which, piece by piece, we concluded his universally admired opera of Maritana.

The piece that inspired Fitzball and became the genesis of *Maritana* was never published, though a tantalising fragment, in the same key and with a familiar arpeggio, can be found in a musical autograph Wallace presented to a friend before he began work on the opera. It would appear that the piece lost a deal of its Spanishness in its transformation to suit the English stage, but exotic hints remain to remind us of its origin.

The 1840's saw the introduction of the polka, a dance in 2/4 time, which soon transcended all others in popularity. Wallace's contribution to the genre is considerable. Together with three virtuosic *Grand polkas de concert*, he wrote at least six polkas for the salon. Their popularity was such that orchestral versions of these were heard at concerts and Wallace conducted a full orchestra in his *World's Fair Polka* at a concert he gave in 1851. The *Invitation Polka* is lively, melodic and fun to perform, and brings the lovely music album to a satisfying conclusion.

***Say, my Heart, can This be Love* words by H.C. Watson**

The Victorian ballad has often been the subject of derision. Sometimes overwhelming in its sentimentality and often lacking in musical substance, the subject matter ranges from forlorn love to death and many examples hold no relevance for modern listeners and performers. Yet, at their best they are worthy of revival as superbly finished works of art, which effortlessly became concert favourites. Though written with an easy accompaniment and certainly less difficult to perform than the four songs from *The Seasons*, Watson and Wallace give us a melodic treat which, with careful interpretation, can be highly dramatic and almost operatic in performance. The theme of a secret passion is still a staple of popular song, and the protagonist's mental anguish would be all too familiar to the modern adolescent. Wallace's frequent musical hints such as *con amore*, *con passione*, and *con tristezza*, encourages the singer to add drama to her performance. A less inspired composer would have used a two-section structure. Here Wallace provides a third section giving the music a higher level of intensity and substance – surely a mark of his operatic experience. This ballad became a concert favourite in Dublin in 1854.

Programme notes: © Peter Jaggard

INTERVAL

Two Pianos

***Grand duo pour deux pianos sur l'opéra d'Halévy L'éclair* (1835)**

Written originally, during Wallace's world tour of 1835–45, as a solo piano fantasy-variations on the then-popular air "*Quand de la nuit*" from Halévy's early opera about a young man blinded temporarily by the lightning-flash of the title; Wallace later developed it as a c15-minute two-piano version to perform with his partner, Hélène Stoepel-Wallace in the U.S. Their dual performance of the work at his Gala Concert in Castle Garden in New York in June 1854—in honour of his receiving his U.S. citizenship—was rapturously received and reported thus in the press: "They were encored, and repeated the magnificent coda which closes so successfully this grand composition". The work was not published, by William Hall & Son—*via* Hélène, then resident in New York—until 1868, three years after Wallace's death, and thus is missing from the standard catalogue listings of his published music (e.g. that in the British Library). The Wm Hall version was rediscovered by the present writer in the Library of Congress, Washington, only in 2006.

Ballad 'In Happy Moments' (*Maritana*, Act 2, Scene 1). Lyrics by Alfred Bunn

Both Edward Fitzball, the librettist of *Maritana*, and Alfred Bunn, the manager/lessee of Drury Lane where the opera was premièred, provided words for this clearly already-existing tune. The former lyrics (beginning "Come seek with me my native towers", which were never used) relate directly to the matter in hand viz. Don José's infatuation with the new young Spanish Queen, who is neglected by her husband, Charles II. Bunn's less specific

lyrics won out, however, as the publishers no doubt saw the number as a sure-fire hit as a popular ballad. Bunn's first verse is more of a comment on the passing of time, a reference, perhaps, to the fact that the hero, Don Cæsar, in prison for duelling, has, at this juncture, less than two hours to live!

Grand Air 'This heart by Woe o'ertaken' segue 'No! My Courage now Regaining' (*Maritana*, Act 3)

This extensive solo air for Don José had its first, slow, part cut in London for some unknown reason; only the second, faster, section surviving — but not making much sense without its antecedent. Tonight we hear the fully-restored version, as sung by the great bass-baritone Josef Staudigl in Vienna's Theater an der Wien, during the Viennese première of the opera in Jan-Feb 1848. Staudigl had a great triumph with this number, the original orchestration of the second part of which is very flamboyant. Wallace, writing to his friend, the critic J.W. Davison in London, states in a letter: "everybody says he never made such an effect before in Vienna". In the opening section in the minor, José laments his lack of success in his one-sided love affair with the Queen; then, raising his spirits, he vows to continue his quest, with "banner waving, trumpet arming, forward heart of chivalry!" His plans are eventually thwarted by Maritana and Don Cæsar, of course and, in the Viennese version, the Queen has José shamed and dismissed.

Air 'Sweet Spirit, hear my prayer' (*Lurline*, Act 3)

This haunting air, one of Wallace's most appealing and ingenious melodic creations, forms part of a magnificent c12-minute Grand Scena for the heroine (sung by soprano Louisa Pyne in the original London production), which finds her sitting disconsolate on the Loreleiberg, lamenting the fact that her mortal lover, Count Rudolf, has seemingly abandoned her. In this central section, she prays to the Great Spirit for comfort in her plight. This air proved so popular that, when it was published separately as a 'ballad', a second verse which was not in the original opera was added—author unknown, but possibly Edward Fitzball, who was the librettist for the original opera.

Recit. 'How dreary to my heart...', segue 'Scenes that are brightest' (*Maritana*, Act 3).

Lyrics by Edward Fitzball (recit.) and Alfred Bunn

At the beginning of Act 3, Maritana, now the Countess de Bazan, is alone in the gilded, mirrored hall of the Villa de Aranjuez--adjacent to the Royal Palace south of Madrid where she is held captive by Don José to become a plaything of the King, Charles II. Wallace cleverly bases the recitative (the most extensive one in the opera) on Maritana's first air "It was a knight..." from Act 1. In it she dreamt of becoming a great lady and living in a gilded palace; now, all she can think about is her happy and carefree life as a gypsy girl (*'My lonely form reflected as I pass, seems like a spectre on my steps to wait'*). As she laments in the succeeding air, 'Scenes that are brightest', perhaps the best-known and most popular of the entire opera, *'With none to love us, how sad they (the fabled mirrored halls) seem'*. She is, of course, eventually rescued from her plight by her new husband whom she married in prison, Don Cæsar.

Grand Duo 'This heart with passion while it teemeth' (*Matilda*, Act 1). Lyrics by Alfred Bunn

Wallace's second opera, *Matilda*, although it contains much fine music and was declared by many of the critics to be a distinct advance on *Maritana* at its première in Drury Lane (Feb 1847), did not catch on with the general public, and is now almost completely forgotten. Only its published vocal score survives. From this source we hear this dramatic duet from Act 1, in which the 15th-century Queen Matilda of the title, whose husband, King Ladislaus of Bohemia, is lost, presumed dead, in a campaign against the Turks, spurns the advances of her Chief Minister, Count Magnus, who is ambitious for power, and unscrupulous about how he will achieve it. His suit being rejected, he later devises a plan whereby a look-alike of the lost king, George Podiebrad, will appear and assume the throne, but be merely a pawn of Count Magnus, who will place him in power. The plot backfires: Podiebrad and Matilda fall in love, he is raised to the throne legitimately as her Consort, and Magnus is condemned to the scaffold for his scheming.



Artist's Biographies



Una Hunt

Una Hunt is one of Ireland's leading pianists and has performed often with the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra and the Ulster Orchestra. She has played recital programmes in Britain, Ireland, the USA and Russia and has toured throughout Europe and the USA with her violinist sister Fionnuala. She has appeared in concert and on television with other notable soloists including flautists Sir James Galway and William Bennett and violist Bruno Giuranna, and is currently a member of Triantán Piano Trio. Una has proved her versatility as a musician and actively pursues research into the music of Ireland. She holds a PhD in Performance, and was awarded an honorary Doctorate of Music from Queens University Belfast for services to the Performing Arts. In 2009, Una was created Adjunct Professor of Music at University College Dublin.

Taking an active interest in the music of Irish composers has led to a number of ground-breaking world-premiere recordings. These include *Irish Fantasy* (Continuum, 1992), *The Music of Joan Trimble* (Naxos/Marco Polo, 1999), *Complete Piano Music of E. J. Moeran* (ASV/Sanctuary, 2003), *Shower of Pearls, the Music of George Alexander Osborne* (RTÉ lyric fm, 2004), *Fallen Leaves from an Irish Album* (RTÉ lyric fm, 2006) and *My Gentle Harp*, the complete collection of Moore's *Irish Melodies* and the Square Piano Recordings of selected *Irish Melodies* (Thomas Moore Festival, 2008 and 2009). She has recently recorded the piano music of Fanny Robinson for CD release/download and the music from William Vincent Wallace's 1854 album is released on an accompanying CD.

As music consultant to the National Library of Ireland, Una spearheaded developments with the Music Library Project. Most recently, she led the establishment of the National Archive of Irish Composers, the first digital online collection of historic music from the National Library (www.naic.ie). She was Artistic Director of the *Musical Reflections* concert series showcasing historic Irish musical figures and composers at the National Library in 2007, and in 2008 presented *Gems of Irish Opera* showcasing an unknown operetta by Michael William Balfe on the bicentenary of the composer's birth.

Una was also Artistic Director of the Thomas Moore Festival which presented events throughout 2008 in celebration of two hundred years of Moore's *Irish Melodies*. The Moore festival singers performed at Carnegie Hall in 2010 and last year in St Petersburg, Russia. As a producer and broadcaster, Una has made many documentary programmes on Irish composers and their music including the critically acclaimed six-programme series on Moore's *Irish Melodies* for RTÉ lyric fm. Her feature series on William Vincent Wallace – *The Road to Maritana* – is now on air in celebration of the composer's bicentenary.



Máire Flavin

Mezzo-soprano Máire Flavin, represented Ireland at Cardiff Singer of the World in 2011, and reached the Song Prize Final. She is a graduate of both the National Opera Studio and the Guildhall Opera Course where she studied with Janice Chapman, and is a graduate of the Royal Irish Academy of Music Masters programme where she studied with Colette McGahon-Tosh.

Máire has worked with Glyndebourne, Scottish Opera and Welsh National Opera and made her Royal Albert Hall debut performing Mahler's Eighth Symphony with the Royal Philharmonic Orchestra. Operatic roles include Jacinthe (Grétry's *L'amant jaloux*, Bampton opera); Musetta (Lyric Opera Ireland); Beatrice (cover, Welsh National Opera); Public Opinion (*Orpheus in the Underworld*, Scottish Opera); Nerone (cover, Glyndebourne on Tour); Tisbe (Clonter Opera); Nancy (*Albert Herring*); the title role in Massenet's *Chérubin*; Aurelio (Donizetti's *L'Assedio di Calais*); Clarina (Rossini's *La cambiale di matrimonio*); Venus (Oliver/Peri's *Euridice*); and Clarice (Rossini's *La Pietra del Paragone*). Máire is an alumna of both the Opera Theatre Company Young Artist and The Britten Pears Young Artist programmes.



Matthew Sprange

Since finishing his studies on the Opera Course at the Guildhall School of Music & Drama, baritone Matthew Sprange has worked for Welsh National Opera (cover, Figaro *Le nozze di Figaro* and Guglielmo, *Così fan tutte*) and Scottish Opera (cover in a double bill of new commissions and, later this year, singing the role of Man, *Last One Out*). Earlier this year he performed Marcello (*La bohème*) for Lyric Opera, Dublin in the National Concert Hall and has also performed that role for Vignette Productions and Charles Court Opera in the last two years. Other companies he has worked for include Mid- Wales Opera (Prince Yamadori, *Madam Butterfly*), the Chelsea Opera Group (performances of *La traviata* and *Guillaume Tell* in the Queen Elizabeth Hall, London) and he worked with British Youth Opera during three summers when a student, culminating in the role of Schaunard (*La bohème*) in the summer of 2010. His roles at GSMD included Sid (*Albert Herring*) and Eustachio (Donizetti's *L'assedio di Calais*).

Matthew is an active recitalist and oratorio performer, and has sung at venues and festivals including the Barbican Centre, St. George's Chapel in Windsor Castle, Eton College, the Ryedale Festival, the Henley Festival and Norwich, Winchester and Worcester Cathedrals. He began his vocal studies with Wynford Evans and continues to work with John Evans.



Rosemary Tuck

Internationally acclaimed for her vibrant artistic command, Sydney-born pianist Rosemary Tuck reflects her broad musical interests in programmes of wide-ranging scope and imagination. She has appeared worldwide in concerts at Carnegie Hall, the Sydney Opera House, The National Concert Hall Dublin, the South Bank Centre, London and St Johns Smith Square, and the Aarhus Musikhuset where she appeared live on Danish Television during the Aarhus Festival in the presence of Queen Margrethe II.

Her touring takes in the UK, Ireland, Denmark, Australia, New Zealand, Asia, France, Cyprus and the USA. In 2001 She gave the first official performance in the William Vincent Wallace Millennium Plaza in Waterford, and in 2004 she performed Wallace's *La cracovienne* in a specially reconstructed version conducted by Richard Bonyngue with the Orchestra of the City in London. Richard Bonyngue has also recently recorded duets and piano duo works by Wallace with her, to be released alongside solo performances and *La cracovienne* with orchestra on three recently-released CDs for Naxos. In 2012 she will perform Wallace's Grande Fantasia, *Variations di Bravura* and *Finale* on a theme of Halevy's *L'éclair* for piano and orchestra with Richard Bonyngue in London.

Rosemary broadcasts regularly on BBC Radio 3 and 2, and was featured in a programme on the life and music of Albert Ketelbey in a programme for BBC Radio 4. Her two CDs of music by Ketelbey on the Marco Polo label received high critical acclaim, and her world premiere recording of Wallace's Celtic fantasies on Cala was 'CD of the Week' on ABC Classic fm. Her second Cala disc, *To My Star*, was recorded with awards from the Lynn Foundation, the Australian-Irish Heritage Foundation and the Tait Memorial Trust.

Rosemary was also featured in a radio play commissioned by the ABC on the life of pianist Eileen Joyce, in collaboration with writer Brian Matthews. More recently she performed *A Mon Etoile*, a musical theatre piece on Wallace with actress Rita Hamill. While she takes a special interest in the music of Wallace and his contemporaries, her programmes can range from Bach to Ginastera, and in any one season can be as diverse as the Schubert *Wanderer Fantasia*, Chopin's *Ballade in f minor*, the Sofia Gubaidulina *Chaconne*, Liszt's *Mephisto Waltz No.1*, Falla's *Concert pour clavecin*, late Beethoven sonatas and premiere performances of new music.



David Grant

Born in Waterford 1945, David qualified as a chemist in 1967/1971, then had a career as a science lecturer at WRTC/WIT (Waterford Institute of Technology) from 1979 to early retirement in 2005. David was involved in amateur music making in Waterford for many years, from joining St. Patrick's Brass Band (now City of Waterford Brass) as a youth in 1958, under musical director Fintan O'Carroll, who was an inspiration. He played in the Waterford College Orchestra under Eric Sweeney at WIT in the early 1980s as a horn player, including a performance of Beethoven's Piano Concerto No. 1 with John O'Connor. Also, he took part in 1983/4 in the orchestra of the Waterford Light Opera Festival in its 25th anniversary season. David took over musical direction of St. Patrick's Brass Band in the period 1972—92, winning two National Band titles with them, and conducting on a tour of Bavaria in summer 1987, twinning with the wind orchestra of Waldaschaff Musikverein near Frankfurt am Main. He was introduced to Wallace's opera *Maritana* via celebratory concert performances in 1982 at the Theatre Royal, Waterford for the 25th anniversary of the Theatre Royal Society. *Maritana* was sung on that occasion by Virginia Kerr, with tenor Louis Browne as Don Caesar de Bazan and Frank O'Brien as Don Jose.

Prior to retirement from WIT, David decided to undertake extensive research on locally-born William Vincent Wallace as a long-term retirement project, including searches for/discovery of lost scores and performance materials of his six completed operas (from *Maritana*, 1845 to *The Desert Flower*, 1864). Having completed a part-time Dip. Mus. and a B.A. (Hons.) in Music/History with the Open University in 1997—99, he signed up for an M.Phil. by research with the OU Music Dept., involving preparation of a new critical edition of *Maritana* from the autograph score discovered in the ONB, Vienna in 1999. Following extensive new finds, the project was upgraded to PhD, and was awarded in 2011.

David's pre-eminence as a Wallace scholar was acknowledged by Richard Bonyng, when scores were prepared by him for an all-Wallace concert conducted by the maestro, and given at Australia House in London, November 2004. This led eventually to the first recording of Wallace's third opera *Lurline* by Richard Bonyng in 2010, David having assisted in the provision of a copy of the autograph score of the opera from the Royal Conservatoire Library in Brussels. David has published two papers on Wallace (2003, 2008), and has contributed the entry on the composer (vol. 9, pp. 716—18) for the new *Dictionary of Irish Biography* which was published in 2009 by Cambridge University Press.



Peter Jaggard

Peter Jaggard has been researching the life, times and music of William Vincent Wallace for many years. Peter helped to organise and wrote the programme notes for the first all-Wallace concert in over a hundred years which was given at Australia House, London, in 2004. He provided the CD notes for the last four recordings of Wallace's piano music released by Rosemary Tuck, as well as the notes for the facsimile 1854 album and CD published to commemorate the bicentenary of Wallace's birth. Peter is working on a major study of Wallace's life and music with David Grant.



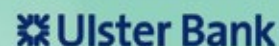
THE NATIONAL CONCERT HALL

AN CEOLÁRAS NÁISIÚNTA



CORPORATE ASSOCIATES

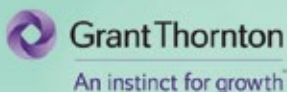
DIAMOND



PLATINUM



ARTHUR COX



GOLD

AXA INSURANCE
CORNMARKET GROUP FINANCIAL
SERVICES
CRH PLC
DARTA SAVING

EARLSFORT (EAST-POINT)
IRISH DISTILLERS
MERCER IRELAND LTD
NORDIC COLD STORAGE LTD

SILVER

BNY MELLON
FRANK GLENNON LTD
FRANK KEANE (NAAS ROAD)
FRKELLY

GREEN PROPERTY LTD.
KYLEMORE FOOD GROUP LTD
PROJECT MANAGEMENT GROUP

THE NATIONAL CONCERT HALL WOULD LIKE TO THANK ITS CORPORATE ASSOCIATES WHO ENABLE US TO BRING THE JOY OF MUSIC TO THOUSANDS OF CHILDREN AND ADULTS ALL OVER IRELAND.

FOR FURTHER INFORMATION ON CORPORATE ASSOCIATE MEMBERSHIP OR SPONSORSHIP PLEASE CONTACT AUDREY PHELAN ON 01-4170065 OR EMAIL AUDREY.PHELAN@NCH.IE

YOUR LOYALTY. YOUR SUPPORT. YOUR GENEROSITY.
THANK YOU.

WWW.NCH.IE

THE NATIONAL CONCERT HALL

AN CEOLÁRAS NÁISIÚNTA



Patron Circle



Renée Fleming soprano
Performing at the National Concert Hall, 24 July 2013

Enjoy access to the heart of the Hall

Join some of the National Concert Hall's most generous Patrons and play a key part in the development and expansion of Hall's artistic programming and educational and outreach activities in communities throughout Ireland.

Patrons enjoy all Friends benefits plus:

Priority reservations and personalised service

A year round VIP programme of social and cultural activities to enjoy

Recognition in National Concert Hall publications

Become a Patron today!

For further information contact: Sinéad Hope,
Tel: +353 1 4170072 • E-mail: Sinéad.Hope@nch.ie
www.nch.ie

THE NATIONAL CONCERT HALL
AN CEOLÁRAS NAISIÚNTA



Friends of The National Concert Hall

ANNUAL GALA

SATURDAY 24 NOVEMBER 2012 8PM

Join your fellow Friends for your
Annual Gala celebration with

Jennifer Larmore, mezzo soprano
and string quintet, *Opus Five*

.....
The Exclusive Friends experience includes:

- A pre performance Wine and Canapé reception from 7pm-7.30pm in the John Field Room
 - 8pm Concert performance
 - Friends receive a 30% discount on full ticket price with priority booking now open
-

Full ticket price: €45, €35, €25, €15

Places are limited.

*For more information or to book your place contact
the Friends Box Office Line on 01 408 6777.*

Friends Silent Auction

.....

We are delighted to host our first Silent Auction on the evening of our Friends Gala. With a collection of autographed photos to bid for including Sir Simon Rattle, Cecilia Bartoli, Dame Kiri Te Kanawa, Sir James Galway and Seamus Heaney there will be plenty of opportunity to place a bid on your favourite one. All funds raised on the evening will go directly towards the National Concert Hall's Education and Outreach programme. Bids will be taken throughout the evening and the winners will be announced on a display in the foyer at the end of the concert.

.....